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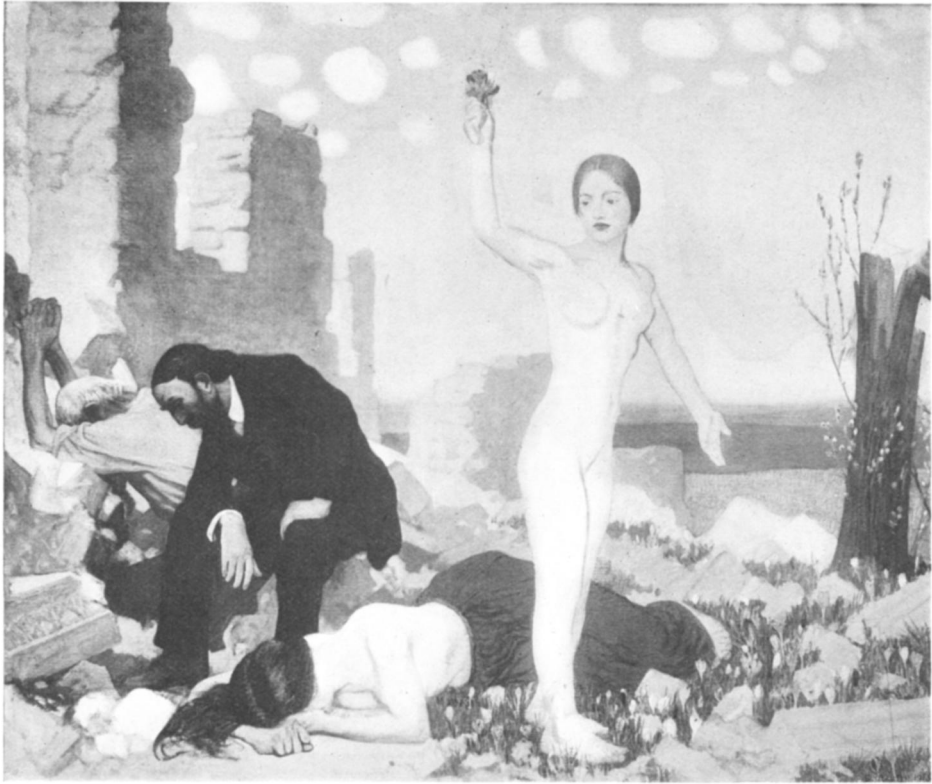
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RENAISSANCE—BY GEORGE CLAUSEN  
EXHIBITION OF BRITISH WAR PAINTINGS AND DRAWINGS

appearance in the east. Subsequently he will begin his western tour by a program at the Better Homes Exposition to be held at Clinton, Iowa, September 16-20. In his demonstration lecture he will use the furnishings exhibited by the home-furnishing merchants of Clinton. In the week beginning September 29 a special Better Homes Institute program will be given at the State Fair of Muskogee, Oklahoma. With the help of several assistants Mr. Crane will hold at least three sessions a day there. From Oklahoma he will go as far south as Hot Springs, Arkansas, with visits later to

Springfield, Missouri, Wichita, Kansas, and other cities of the south.

### PAST EXHIBITIONS

**A**N active young graphic art society of the far west, The Print Makers of Los Angeles, were represented in the Print Room from May 16 to June 11 by about one hundred exhibits in etching, drypoint, lithography, and block printing both in color and in black and white. Subsequently, June 12 to July 17, there was on view a stimulating, uniformly excellent collec-



THE HOLY FAMILY—BY GIOVANNI ANTONIO BAZZI  
 PAINTINGS LENT BY MR. AND MRS. CYRUS HALL MCCORMICK

tion, formerly shown at the Panama-Pacific Exposition, of prints by contemporary graphic artists of Holland. Of these Dutch prints, which were characterized almost without exception by a conspicuous vitality and an enviable freedom and vigor of handling, four examples by P. Dupont, Germ de Jong, and W. O. J. Nieuwenkamp were acquired for the Art Institute collection. Others are reproduced here, on the cover and on pages 90 and 91.

During the period May 15—June 15 six exhibitions, as previously reported, were held. In the annual exhibition of

American water colors the William H. Tuthill prize of one hundred dollars, offered for a meritorious work in pure water color by a Chicago artist, was awarded to William Clusmann for his picture "Meadow creek."

The summer exhibitions began June 20 with the installation of work by students of the Art Institute School. Drawings and paintings by students in military service were added to the annual exhibition. Etchings and lithographs by Whistler from the Bryan Lathrop collection and paintings from several private collections—the Hutchinson, Kimball,

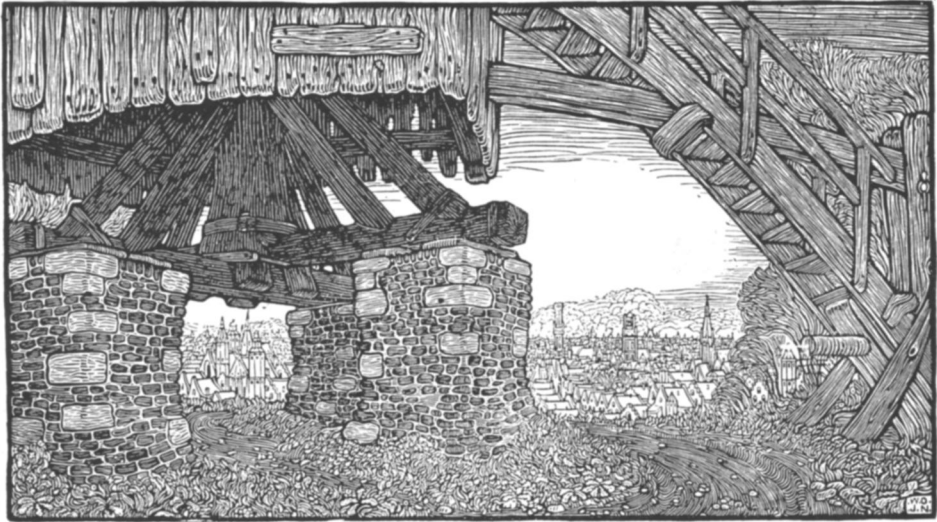


AFTERNOON—LITHOGRAPH BY EDVARD MUNCH  
EXHIBITION OF CONTEMPORARY DUTCH GRAPHIC ART

Lihme, McCormick, Ryerson, and Schulze collections—have been lent, as before, for exhibition until about October 1. These comprise paintings by old and modern masters, many of whom are not represented in the Museum collection, and assure dignity and importance to summer exhibitions.

The war paintings, drawings, and prints by British artists exhibited by the Ministry of Information at London were taken down on August 18. The collection, circulated in this country by the Worcester Art Museum, marks an important step in the development of a national art; for it symbolizes the official recognition of the importance of the artist in the modern state. The British government selected as interpreters and pictorial recorders of the war, not only distinguished, recognized leaders of art in England but artists of all schools, even

the younger radicals. This catholicity of choice prevented academic restrictions being set upon the artist, and the result was a remarkably fine collection of pictures of wide range of subject and great variety of treatment. The men are not specialists in battle pictures (There were no battle scenes like Raffet's, for instance), they are artists who accepted a set theme for the sake of its great spiritual significance. From the Royal Academicians, like George Clausen, Sir John Lavery, and Sir William Orpen, who was represented by one hundred paintings and drawings of unusual force and beauty, to the radicals like C. R. W. Nevinson, motor transport driver, hospital orderly, and "Futurist" who portrayed subjectively the spirit of warfare, there were many types of pictorial historians. Muirhead Bone exhibited twenty-three drawings and prints as a



BRUGES MILL—WOOD ENGRAVING BY W. O. J. NIEUWENKAMP  
EXHIBITION OF CONTEMPORARY DUTCH GRAPHIC ART

splendid graphic record of British activities on the Western Front, on the sea, and in the shipyards at home. James McBey, self-taught, was represented by twenty-six water colors of the expeditions in Palestine and Egypt. Augustus John, President of the National Portrait Society, G. Spencer Pryse, of the Inter-

national Society of Sculptors, Painters, and Gravers, Colin W. Gill, of the Royal Garrison Artillery, whose "Evening after a push" is reproduced on page 93, and Paul Nash were others who helped prove that the official recognition of the artist was a real achievement in British art.

## NOTES

**A**CCESIONS—Among the accessions received by the Museum during the past four months are: original drawing, "Icarus," by Auguste Rodin, the gift of Robert Allerton; four pencil sketches of dogs and a decorative sketch in crayon by Hunt Diederich, gift of The Arts Club; painting, "Clearing up, Long Island Sound," by Edward B. Butler, the gift of the artist; collection of 328 valentines, 28 patchwork quilts, collection of needlework of the Near East

(131 pieces), Bennington door knob, added to Blanxius Collection, the gift of Mrs. Emma B. Hodge; French doll, the gift of Albert Roullier; four pieces of pottery presented to Blanxius Collection, the gift of Dr. F. J. V. Skiff; painting, "Moonlight, French Village," by George H. Bogert, gift of Milton L. Strauss; and four bronze portrait plaques and one silver medal by Theodore Spicer-Simson, purchased from the Augusta Mannheim Fund.